

you think that there is  
any hope, however remote, of  
its being bought by the  
Gallery -

Mrs. Carter is the widow  
of an English clergyman,  
and a stranger in a strange  
land hence my interest  
in her -

I feel that I am intruding  
upon you, a man of affairs,  
and yet I can not resist  
asking your advice - and  
will consider anything you  
may say the greatest favor -  
Thanking you in advance, I am  
Yours, Very Sincerely,  
Harry Shellabarger.

4371

advised June 19

812 SEVENTEENTH STREET.

My dear Mr. Clark -

Will you kindly read the  
enclosed letter -

Mrs. Carter and family I  
met, and, liked exceedingly,  
upon shipboard when returning  
from Europe last Summer -

I know you have great  
influence in the affairs  
of the "Art Gallery" and  
can tell me if the picture  
can be placed there upon  
exhibition, and also if



Extract from letter of Elis. Fortune Peyton  
Carter, dated "The Ranch, Santa Monica, Los Angeles  
Co. California. June 7<sup>th</sup>.

x x

Do have a picture gallery or any  
public collection of paintings - a sort of  
National Gallery, like ours in London, - at  
Washington? I ask because I brought  
out a Gainsborough with me which I should  
now like to sell. Of course it is so valuable  
that no private individual amongst the  
residents here, is likely to buy it. Mrs Jones  
might like to have it in her ~~own~~ <sup>new</sup> large house  
but she is not here for me to ask her.

The painting is one of his earlier ones,



the life size picture of a donkey's head; not nearly so interesting as his later portraits! but my artist friends at home think it very fine.

Will you kindly send me word if there is any collector in Washington, whom you think would purchase it? x x

No. 4372

CORCORAN GALLERY OF ART FILES.

WRITER.

Tait John R.

Residence Baltimore

Date June 20. 1888.

Rec'd " 21 "

Ack'g'd

Answered

SUBJECT.

Accepts invitation to  
be one of a Committee  
of Award of the Corcoran  
Medal.

✓



ATHENAEUM CLUB,  
FRANKLIN & CHARLES STS.

Baltimore June 20/88

S. H. Kauffmann Esq.  
Ch<sup>r</sup>. Com<sup>tee</sup> on Works of Art.  
Corcoran Gallery.

Dear Sir:-

It will give me  
great pleasure to accept the in-  
vitation of the Trustees of the Cor-  
coran Gallery of Art, and serve,  
in conjunction with Messrs. Neal  
and Pouch, in making the award  
of the Corcoran Medal of Merit on  
Friday the 29<sup>th</sup> inst.

I will accompany Mr David Neal

to Washington on the date  
mentioned, and report at the  
Gallery before noon.

With great respect

Yours very truly  
John R. Tarr.

No. 4373

CORCORAN GALLERY OF ART FILES.

WRITER.

Neal David

Residence Baltimore Md.

Date \_\_\_\_\_

Rec'd June 21. 1888

Ack'g'd \_\_\_\_\_

Answered \_\_\_\_\_

SUBJECT.

Accept invitation to  
be one of the Committee  
of Award of the Corcoran  
Medal.

✓



To S. H. Kauffmann Esq.  
Chairman of Art Committee  
of Corcoran Gallery  
Washington D.C.

Recd  
June 21/88

Dear Sir:-

In acknowledgement of your  
esteemed favor, asking me to  
act as a juror, I beg to say  
that it will afford me great  
pleasure to meet the wishes  
of the Trustees of the Corcoran  
Gallery of Art and be of  
any service in my power.

I therefore accept your  
invitation and will be



present on Friday, the  
29<sup>th</sup> inst., as you request.

Thanking you for the  
honor conferred upon me,  
I am, dear Sir, very  
respectfully yours

David Neal

No. 4374

CORCORAN GALLERY OF ART FILES.

WRITER.

French Daniel C.

Residence 114 West 18<sup>th</sup> street  
New York.

Date June 20 1888.

Rec'd " 21 "

Ack'g'd .....

Answered .....

SUBJECT.

Accepts invitation to  
serve on Committee to  
examine the drawings  
and award the Corcoran  
Medal.

✓



STUDIO 114 WEST EIGHTEENTH ST. N.Y.

June 20, 1888.

J. H. Kauffmann Esq

Dear Sir,

It will give  
me pleasure to accept your  
invitation to serve as one of  
a committee to examine the  
drawings and award the  
Boreman Medal and I will  
come to Washington for that  
purpose.

Will you kindly tell me  
at what hour on the 29<sup>th</sup>  
inst. you will wish me to  
present myself at the Gallery?

Thanking you for the  
honor you have conferred upon  
me I remain

Yours faithfully  
Daniel C. French.



No. 4375

CORCORAN GALLERY OF ART FILES.

WRITER.

Huntington I,

Residence 49 E. 20<sup>th</sup> St. N. Y.

Date June 23. 1888.

Rec'd " 24 "

Ack'd " 27 "

Answered

SUBJECT.

Wishes to see the  
"picture of Congress" by  
Prof. Morse. now in the  
Gallery. ✓

to offer, I should be greatly  
obliged, and I believe  
we could agree on such  
terms as would be  
agreeable to them.

This letter will  
serve as a proposition  
from me if you will  
kindly lay it before  
them. I send you  
a copy of an address  
I delivered recently  
before the Century Club  
on the life of the late  
A. B. Durand. You  
will find two pictures in  
the Corcoran <sup>specially noticed</sup>  
Very truly yours D. Huntington

Recd June 24  
49. E. 20<sup>th</sup> New York  
June 23. 1888

Adm " 27  
Mr W. Lead  
Corcoran Gallery  
My Dear Sir. 4375

Mr Prevost told  
me that you suggested  
my having the picture  
of Congress by Prof Morse  
which belongs to me,  
lined. As the picture  
is painted on a strong  
heavy canvas, it ought  
not to need lining, for  
aside from the expense  
of it & some risk of injury  
as well, - it would be  
impossible ever to roll  
the painting <sup>agreeing</sup>. I hope  
it will never be necessary



to roll it again. It  
was rolled & boxed for  
a number of years, from  
which state of danger  
I rescued it, by means  
of the happy accident  
of its owner coming to  
me to paint a portrait.

- Why will not the  
Trustees of the Corcoran  
buy the picture?

Painted by Morse (so  
eminent in various ways

- The founder of the Academy  
of Design - the inventor of  
the Electric Telegraph, and  
representing a scene so in-  
teresting in our annals, it  
ought to be permanently in  
Washington. - Secy Belknap

(for whom I was painting  
those portraits now in the  
war department) thought he  
could induce the Library  
Com<sup>ee</sup> of Congress to buy it  
& he asked me to send it  
to Washington, & placed it  
in the Corcoran. I would  
gladly sell the picture  
to the Trustees at such a  
price as they would  
consider reasonable &

moderate... Please bring  
the proposition definitely  
before the Board. I  
think \$5000 is a low  
price for such a work  
but I cannot afford to  
keep it. & if the Board  
of Directors will consider  
what they would be willing



No. 4376

CORCORAN GALLERY OF ART FILES.

WRITER.

Fairfax Morris J. C.  
Residence Blue Ridge Springs Va.  
Date June 25, 1888.

Rec'd a 26 "

Ack'g'd

Answered

SUBJECT.

Wishes to finish her copy  
of "Fair Weather" in Sept.

✓



4376  
Blue Ridge Springs  
Botetourt Co  
Reid June 26<sup>th</sup> Va  
June 25<sup>th</sup>, 1888

Mr McCloud

My dear Sir

I have been  
detained in Wilmington  
North Carolina all the  
winter by the illness  
of my sister. I expect  
to return to Washington  
in September to finish  
my copy of "Fair Weather"  
which I left in the

Gallery. I hope you  
will continue to take  
care of it for me un-  
-til then; as I am very  
anxious to finish it,

With kindest regards

Very truly yours

Jeannie C Fairfax



No. 4377

CORCORAN GALLERY OF ART FILES.

WRITER.

Marly Moss M. G.

Residence Dalton Ga.

Date June 27. 1888

Rec'd July 3 "

Ack'g'd July 3 "

Answered

SUBJECT.

Asks for the colors  
used in painting the  
borday

✓

Ack'd Jul 3.

Dalton Ga June 27

Mr William Macleod.

I trust you will pardon the liberty I take in addressing a few lines to you. I have a Colored Artotype - of Charlott Corday - prison scene - which my daughter is very anxious to copy in oil - upon reading the description given in the "Corcoran Art Gallery Catalogue" - I find the coloring is quite different from the copy I have. The face and hands are lovely, but the bodice is red - the skirt green - making a gaudy print. Please give me colors used in the tri colored ribbon on her cap - is the cap - quite plainly seen or rather indistinct - also give me the prevailing color of dress - skirt & bodice - the drapery about the neck and hands is I suppose



white - Do you know of any good  
print of Chariot Corday, that  
would make a better study than  
the one I have - Can you give me  
the name & place where I can  
obtain - the picture representing -  
a little beggar girl - sitting on a  
curb stone with extended hand -  
holding a violin under her left  
arm - I think my son intends  
to order Photographs of several  
pictures from the Art Gallery -  
he has been in the Gallery, several  
times - and is a great lover  
of fine pictures - Trusting I may  
hear from you at your earliest  
convenience - I am Yours

Respectfully

Mrs M G Manly  
Dalton  
Ga.

No. 4378

CORCORAN GALLERY OF ART FILES.

WRITER.

Boyd Mrs M. E.

Residence Palatka Fla.

Date June 26. 1888.

Rec'd " 28 "

Ack'g'd July 3 "

Answered .....

SUBJECT.

Portrait of a Grand -  
-daughter of President  
Madison. by P. Polk  
for sale.  
✓



Recd June 28<sup>th</sup>  
 and July 3.

Palatka Florida  
 June 26<sup>th</sup> 1888

Managers of  
 "Corcoran" Art-Gallery  
 Washington - D.C.  
 Dr. Sirs

A granddaughter of  
 President Madison's sister  
 Francis, is in very straitened  
 circumstances and has been  
 advised to dispose of a portrait  
 of the lady above named if  
 a suitable price could be  
 obtained. The portrait was  
 painted in 1779 by P. Polk and  
 is in a very fair state of preser-  
 vation. Is it probable that  
 more money could be raised  
 by raffle than sale?  
 The lady who owns the portrait  
 does not live in this City.

but in the State, any reply  
you may be so kind as to  
make to the above enquirer  
I will forward to her.

The owner disliked to part with  
the picture, but sickness, and  
misfortune have made her  
willing to enquire what can  
be done in this way to relieve  
them - They have land too  
they would sell in preference  
to the picture but it seems  
the wrong time of year to  
see any one for that purpose  
- Any reply you can give  
me to the above please  
address to

Mrs M. E. Bryd  
Box 328

Palatka  
Florida



No. 4379

CORCORAN GALLERY OF ART FILES.

WRITER.

Fox D. M.,

Residence U. S. Mint

Date June 28. 1888.

Rec'd .....

Ack'g'd .....

Answered .....

SUBJECT.

It will be two or  
three weeks before the  
order for the Medals can  
be filled.

U

## Mint of the United States at Philadelphia, Pa.,

SUPERINTENDENT'S OFFICE,

June 25<sup>th</sup>, 1888.

Sir:

Yours of yesterday  
recd. The mint is  
now about to shut down  
for repairs and it will  
be two or three weeks  
before your order can  
be filled.

Very Respectfully  
D. M. Fox  
Supt. mint

J. H. Kaufman Esq.  
Washington  
D.C.



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Mint of the United States at Philadelphia, Pa.,

SUPERINTENDENT'S OFFICE,

....., 188 .

.....  
*Superintendent.*

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*No. of Enclosures,*.....

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No. 4380

CORCORAN GALLERY OF ART FILES.

WRITER.

Hawkins Anna, D.

Residence N. Y.

Date June 28 . 1888

Rec'd .....

Ack'g'd July 3 .....

Answered .....

SUBJECT.

Sends photo and N.  
P. slips of a certain  
picture said to have been  
discovered at the Hague.

✓



4380

Hollinger Corp.  
pH 8.5





ECCE HOMO.

*Owned by*  
ARMAND HAWKINS



ackd July 3.

June 28/88

4380

D. APPLETON & CO.,  
PUBLISHERS,  
NEW YORK.

Dr Sir I Enclose you a Photo  
of a Painting, a full record  
has been discovered at the Hague  
by the United States Minister at the  
Hague the painting is in a fine  
State as to Colors & Condition as the gum  
of the Egg preserved it from the air & light.

I believe that Jan Mabuse assisted Lucas  
Van Leyden in the painting of it as the Colors  
indicate it & Concocted no doubt by them  
both when on a Journey or in the Studio  
Together. It is for sale at seventeen thousand  
five hundred dollars 17500<sup>00</sup> subject to Examination  
by anyone you may designate, you can write me  
a bid if you desire as it will be sold  
within six weeks to the highest bidder

My address is Care of D. Appleton & Co  
Nos Bond St New York

Respectfully yours

Amos J. Hawkins

Lucas Van Leyden

the famous  
Flemish artist of the fifteenth century.

As long ago as thirty years this painting was pronounced by our local artists, Clague, Odell, Powers, Kyle and Brannin, to be injured by age beyond all retrieval. But its ruinous appearance and the network of cracks that marred it were rather the work of design than of time, and it remained for the skilled hand of its present owner, Mr. Armand Hawkins, of this city, to strip away the cunning disguise. Even to the practiced eye, the picture had all the seeming of having been badly cracked, and then thickly coated with varnish, as if to hide its defects. Mr. Hawkins' patient investigations, however, proved that it was, in reality, veiled with a transparent silken gauze which was covered with a mixture of *terra di sienna* and umber; each side being primed with a thin layer of gum made of the white of egg, in order that the aforementioned pigments might not adhere to the face of the painting.

Thus embalmed, this masterpiece, now 400 years old, stands, to-day, as bright and fresh in coloring as when it first left the hands of the painter—the veil having been successfully removed by Mr. Hawkins. It is well known that such devices were frequently resorted to, during the iconoclastic wars, in order to protect art treasures from the lawless bands of free-booters that always follow in the wake of armies; and it is probable that there was some like reason for the disguise of this picture.

"The Flagellation of Christ" is marked by that devout and reverential feeling which was one of the artist's characteristics as an artist; but, apart from its intrinsic merits, peculiar interest attaches to it from the fact that it is the only specimen in America of this Flemish master's handiwork. It is

Excellence

Leydens

over



painted upon a panel of wood, only 18½ inches by 11¼ inches, and on the back of the panel may be seen the seal of the King of the Netherlands, and close beside it another seal, shaped like a visor,

Woltmann and  
Woermann's "History of Painting" says:

Van Leyden the most brilliant and versatile artist of his time."

The scene of "The Flagellation of Christ" is placed in a large courtyard fronting the Tower of Antonia. Upon a raised platform we behold the divine figure of Christ,—a golden halo shining about his pale and thorn-crowned brow. His eyes are sunken and his form emaciated with long fasting, while around his shoulders is cast the "seamless scarlet robe." His face is calm with heavenly peace and submission, seeming to express the plea, "Father, forgive them. They know not what they do." A strange contrast, in truth, with the brutal countenances of his persecutors who surround him.

On the left may be seen the Palace of Herod, the front of which is adorned with the arms of Herod, in *bas-relief*, and adjoining it the Basilica, or Pretorium,—its columns decorated with the Ionic and Corinthian scrolls and flowers, while the friezes show the foliated stone moldings of the Byzantine period. All the entablatures are enriched with leaves twining upward toward the cornices. In the background is the great Mosque of St. Omar,—a polygonal edifice with a noble dome,—where tradition says the body of Moses is entombed. Outstretched before our eyes lies Jerusalem, in her architectural triumph of palace and castle, with quaint gargoyles upon the roof-gutters, and graceful statues posed in niches, or upon the jutting turrets.

Looking over the gates of the courtyard, we see various edifices dotted about upon the mountain side, while, beyond Mount Palatine and the Mount of Olives, their heads. A gleam of white in the distance reveals the last resting-place of royalty,—the tombs of the kings.

Van Leyden, was a master of the art of perspective, and the background of landscape, with its grassy knolls and the trees that seem almost to sway in the wind, is a wonderful specimen of his skill. Here may be described human figures so tiny that they are barely visible except with a magnifying glass, yet perfectly costumed, in every detail. One versed in painting is instantly struck by the atmospheric transparency of the blue sky, dappled here and there with clouds.

At a window in the second story of the palace is seated Pontius Pilate, in his official robes, and beside him his wife who, with poignant grief stamped upon her features, is entreating the pardon of Christ. The conflict of emotions is marked on Pilate's countenance,—the fear of offending the Jews, and the inward conviction that he is giving countenance to a deadly sin. Just behind Pilate's wife stands Claudia Procula, eager to hear his answer. To the right of this group, we see Caiaphas, the High Priest, surrounded by the officers of the Sanhedrim. The jailers appear on a flying buttress of the Tower of Antonia, releasing Barabbas, that the mob may be appeased.

All interest merges toward one spot,—the flagellating platform. From sundry side streets, and sandy roads leading to the city, throngs of people are pushing in haste. In the plaza, groups are excitedly discussing the great event of the day,—the scourging of the Man of Sorrows. Balconies are occupied; clusters of heads are gathered at the windows; the doors of the Royal Cloisters let forth a jostling crowd. The rabble surges against the railing which bars the platform, only kept in check by the soldiers. A forest of arms is upraised; they seem to yell execrations upon the Sinless One. It is a riot of degrading human passions,—the wolfish lust for blood which demands a victim, whether guilty or guiltless. Meanwhile, chubby children are amusing themselves with their playthings, unmindful of the stern drama that is being enacted. Here we see every cast of countenance,—from the patrician to the brutal and debased types which seem to exist in all ages, and may be matched upon our streets to-day.

The painting affords a remarkable study of the costumes of the period; officers in loose, ermine-trimmed robes; plebeians in their colobiums and chitons; Jews wearing turbans, or the traditional liberty cap, and gowns garnished with lace; Roman victors; women with their draperies daintily caught up with gold rosettes; spectators in gorgeous silk tunics, confined at the waist by a broad girdle; Roman soldiers clad in diaped coats embroidered with armorial bearings, carrying swords and habergeons; some with halberds and flowing togas; others fully cuirassed, with falchions and javelins; and still others in the primitive Roman armor, with ensis and gladius hanging at the left side, and the head covered with a conical casque of steel.

Prominent in the foreground stands a Flemish nobleman of the fifteenth century, with his dog. His arm is upthrown, and he is clearly crying out, in righteous wrath, against the evil deed. This figure was probably introduced as an emblem of the religious feeling then pervading Holland, and also to record the fifteenth century as being the date of the painting.

When we call to mind the small dimensions of this picture, we are amazed to realize how many figures it contains, without any effect of overcrowding. The exquisite and minute exactitude with which each detail is wrought out is simply marvellous. One can count each brick or stone in the buildings,—the tiny folds in the turbans,—the strands of the rope with which Christ's hands are tied,—and each sharp point of the thorns in the crown. The coloring is highly characteristic of the artist,—rich and strong, yet pure, and with a brilliant depth of tint that makes it glow like the living heart of a jewel.

The restoration of this picture should mark an epoch in the art annals of New Orleans. It is a matter of record that the paintings of

Van Leyden are never in the market for sale; for the few that are extant are carefully kept in the cabinets of kings. How then, it may be asked, does it happen that we find such an art-treasure in America? Buried upon the field of Marengo lies a French officer who, it is said, held the secret of the purloining of the picture from the collection of the King of the Netherlands.

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